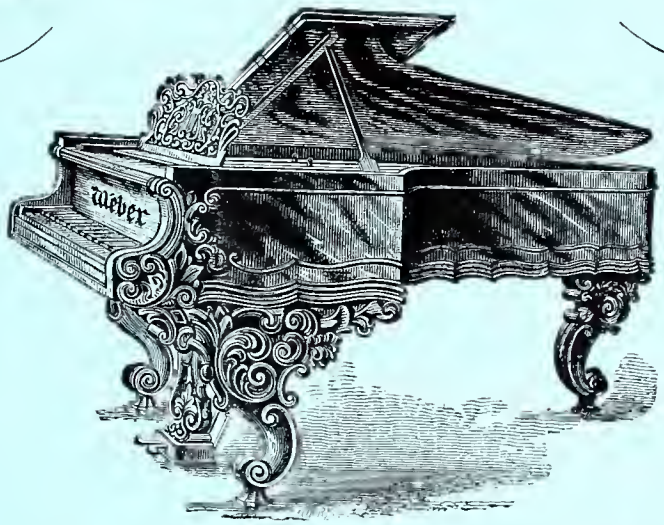
WEBER



PIANO-FORTES

WAREROOMS,

Fifth Avenue, corner Sixteenth Street,

NEW-YORK.

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WEBER

Grand, Square & Upright

PIANO-FORTES

A. WEBER,

MANUFACTURER.

WAREROOMS,

Fifth Avenue, Corner Sixteenth Street,

Manufactory:
121, 123, 125, 127 Seventh Avenue,
AND
147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th St.

New York.

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INTRODUCTION.

In presenting the accompanying Illustrated Catalogue and Schedule of Prices the manufacturer assumes that the purchaser's object is to know which of the various instruments is the best for him to buy. To that end the manufacturer thinks it waste of time to elaborate this catalogue with pictures or music. Hence he presents simply an accurate engraving and brief description of each Piano manufactured, assigns the reasons why the Weber Pianos are superior to those of other makers, and why they have at the present time attained such an extraordinary and unprecedented success.

Persons residing at a distance from the manufacturer or any of his agencies, and unable by personal inspection to make a selection, can thus form a correct idea of the appearance and style of each instrument.

Purchasers ordering by letter or otherwise may rest perfectly assured of receiving an exact counterpart of the Piano represented by the engraving, and the manufacturer pledges himself to select the instrument in person, with the utmost care, and even with more conscientious effort than if the purchaser were present at the warerooms.

A. WEBER.

September 15, 1874.

Growth of the "Weber" Piano.

For years the New York *Tribune* has been looked upon, by the public, as the standard authority for all statistical information.

Under date March 19th, 1869, the New York *Tribune*, in accordance with this rule, compared the sworn Internal Revenue returns of the principal piano-forte manufacturers of the United States, with those of the same manufacturers of 1866, and editorially announced the fact, that between those years a steady increase had taken place—that the *increase* in the *sale of the* Weber Piano *in three years had been*

TWO HUNDRED AND SIX PER CENT.,

while that of the three next leading houses had been but 26, 20, and 4 per cent. This was well known to the persons connected with the piano business and strictly musical people, but was a matter of great *surprise* to the general public, and the manufacturer was in constant receipt of letters, asking

How do you account for the Increase of the Weber Pianos over those of other and well-known Houses?

The answer was: "I can only account for it by the fact that their tone is purer, more melodious, and more powerful and the touch much more sympathetic. The pianos are stronger in case, and more reasonable in price. They are the favorite instrument of every prima donna, every singer, every pianist of renown; in fact, every musician of note; and while the manufacturer constantly improved his piano, *other firms were resting on their laurels, perfectly content with themselves and their work.*"

Since that time the manufacture of the Weber Pianos has *steadily* and *very largely* increased, actually reaching the enormous ratio of THREE HUNDRED AND SIXTY-EIGHT per cent. in four years, while other leading firms of that day are manufacturing *less than at that time;* but, on account of the tax having ceased, statistical information cannot be given.

THE WEBER PIANO

Becomes the FAVORITE of the Musician.

It is about seven years ago since that much lamented, peerless queen of song, Madame PAREPA-ROSA, first saw the great merits of the WEBER PIANO, and, with that faith in her own judgment which always distinguished her, carried a WEBER GRAND PIANO over the whole continent, for use at her concerts, as being best adapted to her own glorious voice ; and, till the day of her departure, it was always her companion.

But a year later, our own gifted *prima donna*, CLARA LOUISE KELLOGG, finding the WEBER PIANO just to her liking, and its tone fuller and purer than that of other makers, kindly gave her favor to the then almost unknown manufacturer. The WEBER GRAND PIANO has been her companion in all her concert tours over America, the upright or square in her hotel or private residence ; a parlor grand now gracing Clarehurst, her country-seat.

The powerful pianiste, ALIDE TOPP, pronounced the WEBER unequalled.

ANNA MEHLIG selected the WEBER GRAND for her two weeks' successful concert engagement at the Music Hall, Boston, with THEO. THOMAS's orchestra, astonishing her severely critical audiences, and still more so the piano-makers.

Then the brilliant Mrs. MOULTON, with WEHLI as pianist, electrified the people east, west, north, and south.

This was followed by the renowned PATTI and MARIO troupe, with the talented CARRENO as pianiste

In the meantime, hundreds of our resident musicians—BRISTOW, MILLS, the lamented SANDERSON, PATTISON, PEASE, MASON, MARETZEK, BRIGNOLI, MOLLENHAUER. HOFFMAN, SINGER, SCHREIBER, MORGAN—in fact, every independent musician of note was using these Pianos in preference to all others, so that their fame had not only penetrated into all the great music and art centres of this country, but also into Europe.

After the late Boston jubilee, the first visit paid by STRAUSS was to the WEBER rooms, and so enthusiastic did he become, that he purchased a *Weber upright Piano* for his music-room in Vienna (containing already three Pianos of European make), declaring "*the Weber Pianos the most perfect instruments in the world.*"

Similar testimony was given by the pianiste of the jubilee, the world-famed ARABELLA GODDARD, the pianist BENDEL, the *prima donna* PESCHKA-LEUTNER, Band-master GODFREY; in fact every great artist connected with the jubilee who visited the warerooms from curiosity, came away full of congratulations.

The following season the peerless NILSSON, by advice of the musical critics of the London *Times* and *Telegraph*, ordered one of the WEBER GRANDS for her room. Her praises were unstinted and continuous; nor did she part with it till the day she left for Europe.

Following her approval came that of the full-voiced, tragic PAULINE LUCCA and the florid, unapproachable DE MURSKA.

This great array was now swelled by every great singer. Our great American contralto, ANNIE LOUISE CARY, the *prima donna* TORRIANI, BRINKERHOFF, MARESI, VAN ZANDT, Mrs. SEGUIN, the golden-voiced CAMPANINI, and CAPOUL, the glorious baritone MAUREL, DEL PUENTE, NANNETTI, and the conscientious, conductor MUZIO, who declared that "the WEBER PIANO touched his heart."

To-day, the WEBER PIANO is known to every musician in this country and Europe, and is considered by them the

BEST PIANO MANUFACTURED.

It is more largely represented in *Seminaries* and *Schools* than any other, because of its greater *durability*. It has *not* its equal in tone, for purity, depth, and perfect adaptation to the human voice, which it nearly resembles in singing quality. This is the testimony of *every singer*. The *prima donna* on the stage, or the singer in an humble cottage find in it the same *sustaining* power.

Its fullness and brilliancy make it the favorite alike of the *Professional* and the *Amateur*, so that the leading musical paper, in speaking of last season's concerts, justly remarks:

"*It is a curious fact, but true, that with a few unimportant exceptions, the* WEBER GRANDS *have been the only ones used at the metropolitan concerts during the past and present seasons. Several times, as many as* SEVEN *have been used at as many concerts during the same evening. The fact is, the* WEBER PIANOS *have driven the instruments of other firms out of the concert-rooms of this city and suburbs.*"

As the highest musical authority pronounces the WEBER PIANO the best in America, and *every* musician, native or foreign, acknowledges the superiority of the American instruments over those of Europe, there can be no doubt that the "WEBER" is

The Best Piano in the World.

But it is with more pride even than in pointing to the testimonials received from great artists, that the manufacturer points to the 8,000 families who possess these instruments, and from whom he is in constant receipt of expressions of delight. All have become friends of the manufacturer and are most enthusiastic in bringing him their relatives and friends who desire to purchase. *It is thus that the manufactory which, a few years since, was one of the smallest, has become one of the largest in America, with sales doubling every year.*

Since the panic of last year, a portion of the American public, feeling it necessary to husband their resources, undertake to economize by purchasing cheap Pianos. Many of the manufacturers take advantage of this state of things, to sell worthless instruments at *an apparently low price;* but the manufacturer of the WEBER PIANO, believing this to be false economy, proceeds on the principle that a good instrument is really the *cheapest* in the end.

The manufacturer believes that the American public are ever ready and willing to pay a *fair price* for a *superior article.* He is, therefore, not afraid to add *real* improvements, even if they enhance the cost of the instrument to the purchaser, because his patrons are willing to reimburse him. Purchasers ought never to lose sight of the fact that when a maker constantly aims to cheapen his manufactures, the buyer loses *double* in quality what he gains in cheapness.

Hence the constant inquiry.

1. Why are the Weber Pianos preferred by the musicians to those of other makers?

2. Why are the Weber Pianos better and more durable than others?

1. It may seem strange to the reader, but thorough investigation will prove the fact that *not one in fifty manufacturers of this noble instrument knows how to play the piano.*

The manufacturers are, in most instances, entirely deficient in musical education, unable to judge of tone, or touch, or action of the instrument, and incapable, personally, of knowing what a good piano really is, or *ought to be!*

Is it strange, then, that quality of

TONE

should be so much neglected? Is it strange that mere *noise* in a polished box should satisfy such makers, and be sold broadcast by them over this continent to persons as ignorant as themselves? Is it strange that all the musicians turn for relief to the WEBER PIANO? They know that the manufacturer of the WEBER PIANO is AN EDUCATED MUSICIAN, WHO CAN UNDERSTAND THE MUSICIAN'S SMALLEST WISH, AND, AS A MECHANIC, HE KNOWS HOW TO EXECUTE IT.

Mr. Weber, a German by birth, was educated in Germany, as pianist, organist, violinist, and violincellist, and has officiated as organist in this country for seventeen years, and certainly no one living in New York city has had greater advantages to study TONE.

On his arrival in this country, he was *apprenticed*, and served as such three years and eight months as *piano maker*, serving two years and six months as journeyman mechanic in the principal manufactories, *giving music lessons in the evening*.

In this thorough school, as musician and mechanic, the manufacturer of the Weber Piano (Albert Weber) **stands alone in America.**

Next to tone, in importance, is

TOUCH.

The best tone is valueless, if there is not a touch capable of responding to every wish of the performer.

How ridiculous it is to suppose that a person striking one key after another with one finger can know what touch is; yet such is the case with *hundreds of piano manufacturers*

Not having had their attention called to this, people do not think of it.

The manufacturer of the WEBER PIANO, as a *pianist*, feels the slightest inequality, toughness, depth, or shallowness in the touch. Mere *measure* is not sufficient. Two pianos might be made exactly alike, yet differ entirely in *tone*, and *feel* entirely different in *touch*.

Every part of the instrument the manufacturer has made hundreds of times with his own hands, while apprentice, workman, and employer. The Piano is watched by him through the various stages of its manufacture, from the purchase of the lumber to the final completion of the instrument, with the most untiring industry and perseverance, and from early morning till late in the night, the manufacurer's whole ambition is the perfection of the Piano-forte; in fact, he is facetiously termed the "Great Working Piano-maker."

These are the principal reasons why musicians prefer the WEBER PIANO to other instruments; these are the reasons why more WEBER PIANOS are sold in New York City, Brooklyn, Boston, Philadelphia, and other large cities, than those of other makers, and it will be admitted that the inhabitants of these sections possess the highest musical culture.

2. Why are the Weber Pianos better and more durable than those of other makers?

The WEBER PIANOS are *better* and more carefully made in the smallest deail, internally as well as externally; the framework is stronger, which enables it to withstand the action of any climate.

The number of manufacturers of really *good Pianos* is exceedingly limited, and becomes more so every year.

Firms who, years ago, stood justly at the pinnacle of fame as manufacturers, owe their displacement by the WEBER PIANO to the fact that *the founder* or founders of the business have passed away, and they are living now only on the fame of former years; whereas, in the case of the manufacturer of the WEBER PIANOS, the same mind which built it controls the business still; and in a business of such vast detail, and with the importance which attaches to the smallest part of the Piano, but few can form an adequate idea of how necessary that life-long experience is.

Concentration in a business combining so many delicate details is everywhere needed, and it is for this reason that the manufacturer exercises a constant personal supervision, being aided by the most *skillful mechanics*, and having an *ample capital* invested *solely* in the Piano-forte business. Every valuable improvement, including many of the maker's own invention, is at once adopted, and none *but the best materials are used.*

LUMBER YARD.

The *Lumber Yard* is situated at the foot of Twenty-first Street and North River, where, landed directly from boat or cars, a *three years'* supply of lumber is constantly stored. Millions of feet are in process of seasoning, comprising such a complete assortment of the choicest woods as to astonish the lumber dealers as well as the Piano-makers.

It is here that the ground is actually laid for the Superior Instrument. Thoroughly seasoned and carefully selected lumber is not only absolutely necessary, but the primary step in making a *good* instrument. And yet the majority of manufacturers, for want of sufficient capital (lying idle as it were, for years), and the great care necessary in the seasoning process, *fail at the very outset*, and the consequence is—a green-made box going to pieces, sounding-board cracking, no power to sustain the immense strain which the putting on of the strings induces, no resonance of tone, but a dull or jingling sound.

MANUFACTORY.

The Manufactory is distant only two city blocks from the warerooms, being situated on the corner of Seventeenth Street and Seventh Avenue, and is one of the largest and handsomest in the city. It has a frontage of 460 feet and a depth of 40 feet, being built in the shape of an L. It is six stories high, including the basement. There is not, of its class, a more complete manufactory in the United States, for, in planning out its details, the experience of a lifetime has been brought to bear, and no expense has been spared in procuring everything necessary to insure the utmost rapidity of construction, consistent with thorough workmanship.

It is built, in the strongest manner, of brick trimmed with white marble ; walls set in concrete two feet thick in the foundation, twenty inches to third story, and sixteen inches thick to the roof. In the basement are situated the numerous planing machines ; saws, from the heaviest circular which buzzes through planks of timber of many inches in thickness to the finest jig saw, which so beautifully cuts the elaborate fret work and desks, band saws imported from France specially for the manufacturer, also, jointing machines, made specially for this manufactory, each of which is capable of doing the work of a dozen mechanics, and does it with a nicety and perfection not possible by manual labor. Space will not permit a minute description of the various drilling and boring and other machines. Suffice it to say, that the manufactory is fitted up with the most approved labor-saving machinery extant. Steam power everywhere assists manual labor ; immense boilers, placed in the yard, furnish heat for the whole building, drive an engine of 180 horse-power and supply, through 8,000 feet of pipe, heat for the drying-room which is constantly stocked with over 100,000 feet of lumber.

Under the sidewalk, in front of the factory, are stored hundreds of logs of sawed rosewood and other choice veneers. While in the factory itself, the utmost dryness is requisite, a moderately damp atmosphere is needed for the veneer, to keep it flexible and prevent its cracking and splitting. It is then taken into a room on the first floor (which is heated for that especial purpose), and dried in the various shapes required.

Here again are many powerful machines and presses for making and glueing the bottoms ; blocking and veneering various parts of the case, rest planks, rims, bars, tops, etc., etc. The bottoms are of three thicknesses glued together ; the lower plank 1½ inches thick, running the same as the

strings; the middle one 2 inches straight, and the top plank 1½ inches; these are glued together in a press containing 48 iron screws, of 1¾ inches thickness, and 3 threads to an inch.

Any one conversant with mechanics knows the immense power which knits these parts firmly together. So it is with the other portion of the veneered case; all the parts are glued together with similar presses.

On this floor also is the business office and stock-room, containing a complete hardware store, with its varied assortment of screws, pins, hinges, etc., etc.; a cloth warehouse, with its great variety of felts, costing five and six dollars, gold, per pound; cloths at fifteen dollars, gold, and upward, per yard; the firmest, finest and most expensive cloth, akin to the billiard cloth, is used for the Piano action by makers of *good* Piano-fortes.

Manufacturers of third and fourth rate or so-called cheap Pianos use flannel cloths merely, at an expense of a dollar or two per yard. This miserable stuff wears a few months, and then the action begins to rattle and clatter, and the piano is most justly termed "*a rattle-trap.*"

Here, also, is a unique leather and ivory depot! From the ordinary sole leather to the various tinted morocco skins; buckskins, costing from two to thirty dollars per skin—elk skins, etc., etc. In fact every portion of the globe is made to contribute its share of material to this noble instrument.

From the first floor the various parts of the case are removed to the fourth, upon steam elevators, where they are put together; thence to the fifth story, for the purpose of varnishing. The case remains here twelve weeks to enable each coat of varnish, of which ten are put on, to thoroughly fill in the pores of the wood, and attain a body on its surface sufficient to give it a handsome polish. The Pianos, on the contrary, made by inferior makers, receive but a few hurried coats of varnish, which evaporate again in a few months. From here the case is removed to the third floor, where the Sounding Boards are adjusted.

Here begins really the great skill of the piano maker. The selection of the particular kind of wood, its proper thickness and dryness, are the most important part of the whole instrument. *It is the lung, and on its soundness and strength depends* the Tone of the instrument. Here are also the action and key manufacturing department. On this floor also, the pianos are strung, the keys fitted, the action and hammers put in, and the piano receives its first tuning. Again it is removed to the floor below, where the ready varnished tops and legs and lyres are adjusted on the case, the action carefully regulated, and the hammers covered with buckskin, called *tone regulating.* A second set of superior regulators again look over every portion of the instrument; and after various tunings it is removed to the room for final regulating. Here every sound is tested

anew, every pin examined, and every part looked over, and finally tested to see if, in the transit, which from the commencement of the case till now has taken from five to six months, nothing has been deranged or escaped the watchful eye of the foremen of the different departments. A final tuning, and the instrument is removed to the

Warerooms.

These are situated in the most central location in the city of New York, on the corner of

Fifth Avenue and West Sixteenth Street,

and are accessible by all the principal routes of city travel. They are the most spacious, beautiful, and convenient Piano-Forte Warerooms in the country. This magnificent building, with a frontage of 37½ feet on the avenue, and a depth of over 80 feet—of which full advantage has been taken—has been especially constructed for the sale of Piano-Fortes. On the first floor is situated the Business Office and Salesroom for the Square Piano-Fortes. The second floor contains the Grand Pianos, which have caused such an immense sensation in professional circles. The Upright Piano-Fortes will also be found on this floor. The front basement is reserved for Second-hand Pianos, a large stock of which, of various makes, taken in exchange for the Weber Pianos, will always be found on hand. Each floor has, in the rear, a room set apart for the *final* examination and tuning of every instrument before it is taken to the Packing Room for shipment.

AMPLE CAPITAL, ALLIED TO THE BEST MUSICAL AND MECHANICAL SKILL, AND EARNESTNESS OF PURPOSE, COUPLED WITH UNTIRING INDUSTRY AND PERSEVERANCE, AND THE AMBITION TO MAKE THE BEST PIANO WHICH IT IS POSSIBLE TO MAKE, may be called a few of the REASONS why the WEBER PIANOS are better than those of other makers.

WHILE OTHER MAKERS SEEK FOR POPULARITY, THE MANUFACTURER OF THE WEBER PIANO IS AIMING AT PERFECTION.

Notwithstanding the great superiority of the Weber Pianos, the prices are as low and terms as easy as those of other good makers.

THE UPRIGHT PIANO.

It is hardly necessary to say anything in reference to the Grand—both Concert and Parlor—or the Square Pianos, for the public has no doubts regarding them. Many years of trial have firmly established them in their confidence; but Upright Pianos are looked upon with suspicion and well-founded prejudice owing to so many failures in years past, the many difficulties surrounding their construction, and their former inferiority in quantity and quality of tone. Now, *the fact is*, they were formerly made in large quantities by inferior makers, in the cheapest possible manner, and sold at a lower price than the Square Pianos: whereas the Upright is the more expensive Piano to manufacture. People supposed because the piano was so small and compact it could be made much cheaper. Unprincipled manufacturers took advantage of this, and the result was—a thin, woody tone, and no promptness or elasticity in the touch. The weakness of the frame made their standing in tune impossible, till it was at last an accepted fact by the public that they *could not* be made to stand in tune and were worthless.

The convenience of their form, their adaptibility to boudoirs and small rooms, and the fact that in all European cities they were extensively used (except where the room is large enough for a Grand Piano,) induced a few of the most prominent manufacturers to commence a series of experiments to produce an instrument which *would* stand the test. The result is most astonishing. By means of the double iron frames, their capacity for standing in tune is unquestionable. The volume of tone is fully equal to the Square Piano—with more of the quality of the Grand—of most exquisitely musical character, pure and sympathetic, brilliant, without being harsh, and of astonishing fullness. The action and mechanism require, because of their compactness, much more care and a higher class of workmanship; and so long as the purchasers are content to procure these instruments from only first-class manufacturers, the demand will constantly increase.

The Weber Upright has astonished all the foreign artists who visited this country, many of whom have taken one with them on their return. This again has caused European manufacturers of high repute to purchase the Weber Upright as a pattern. They all agree that it is the BEST UPRIGHT PIANO THEY EVER SAW.

The peculiarity of the shape admits of elaborate ornamentation, and the manufacturer has made, and is *continually making most beautiful cases to correspond with the various styles of furniture.*

The manufacturer presents this instrument to the public in full confidence that it will prove all that he claims for it.

How to Preserve a Piano.

It is evident that if the Piano is to remain in good order for many years, good care must be taken of it. The instrument should be closed when not in use, in order to prevent the collection of dust, pins, etc., etc., on the sound-board; however, it must not be left closed for a period of several months or longer, but be opened occasionally, and the daylight allowed to strike the keys, or else the ivory may turn yellow.

Any hard substance, no matter how small, dropped inside of the Piano will cause a rattling, jarring noise.

It is in every case desirable that an india-rubber or cloth cover should protect the instrument from bruises and scratches.

The Piano should not be placed in a damp room, or left open in a draft of air—dampness is its most dangerous enemy, causing the strings and tuning-pins to rust, the cloth used in the construction of the keys and action to swell, whereby the mechanism will move sluggishly, or often stick altogether. This occurs chiefly in the summer season, and the best Pianos, made of the most thoroughly-seasoned material, are necessarily affected by dampness, the absorption being rapid. Extreme heat is scarcely less injurious. The Piano should not be placed very near to an open fire or a heated stove, nor over or close to the hot air from furnaces now in general use.

Moths are very destructive to the cloth and felt used in the Piano, and may be kept out of it by placing a lump of camphor, wrapped in soft paper, in the inside corner, care being taken to renew it from time to time.

Many persons are unaware of the great importance of having their Pianos kept in order, and only tuned by a competent tuner. A new Piano should be tuned at least once every three or four months, during the first year, and at longer intervals afterward.

HOW TO UNPACK A PIANO.

Take out the screws holding the lid of the box, remove the lid, take out the piano legs and lyre, remove the board across the inside box, unscrew the four boards holding down the Piano in each corner. Place two benches or strong wide chairs, which should be covered with a quilt or other soft substance, alongside the box where the back of the Piano is, slide the Piano toward the end where the legs were—about six inches; have the Piano lifted out by four persons, one at each corner, and set it on the two benches or chairs on its back.

Unscrew the cross-boards on each end of the bottom, and put the lyre and legs on, which are numbered 1, 2, 3, 4, for their respective places. Have the four persons lift the Piano off the benches and set it down so that the four legs will touch the floor at the same time. Unlock the instrument, (the key will be found tied to the lyre,) remove the paper strips, and wipe off the dust lightly with a soft silk handkerchief or piece of buckskin.

A FEW EXTRACTS

FROM THE

Opinions of the Most Distinguished Musicians.

In comparing these letters with those produced by other makers, the manufacturer wishes to call *particular attention* to the fact that the greatest *improvements* in Pianos have been made *within* the last few years, that his testimonials are of recent date from the *living* representatives of the *present musical age*, and by persons who had a chance to compare the various American Pianos, whereas other makers present opinions given before the WEBER PIANO came into *competition*—opinions *seven, ten, and fifteen* years old. Some, to conceal a greater age, leave the dates off entirely, and even give the opinions of musicians long since *deceased.*

NILSSON.

WINDSOR HOTEL, May 5th, 1874

MR. A. WEBER.

Dear Sir:

Please accept my best thanks for the *magnificent* Grand Piano that you sent me during my stay in New York. It is hardly necessary to say that it satisfied me in all respects, and I shall take every opportunity to *recommend* and *praise* your instruments to all my friends.

Believe me, Dear Sir, yours truly,

CHRISTINE NILSSON-ROUZAUD.

KELLOGG.

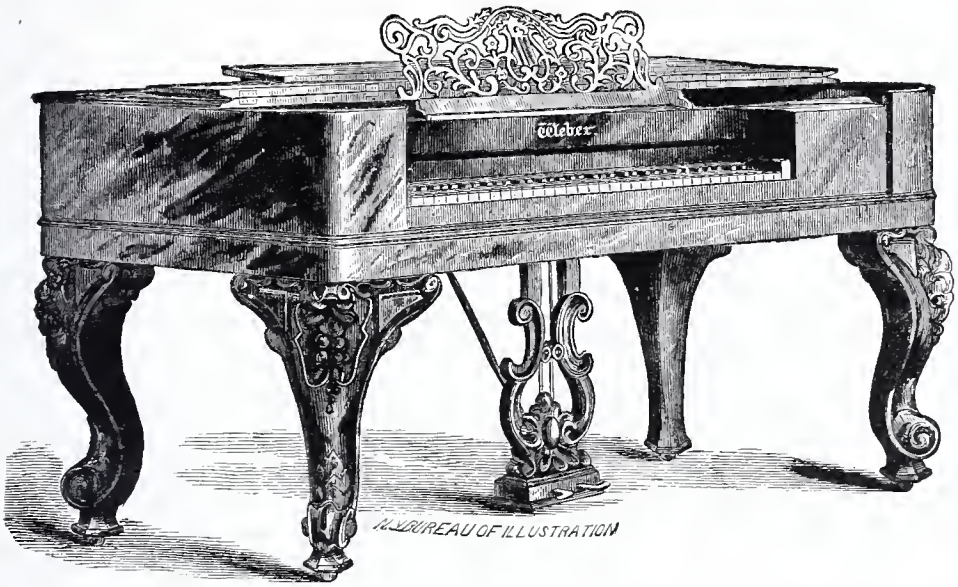
CLAREHURST, COLD SPRING, June 22, 1874.

DEAR MR. WEBER:

For the last six years your Pianos have been *my choice* for the concert-room and my own house, where one of your splendid Parlor Grands now stands. I have *praised* and *recommended* them to all my friends, and shall continue to do so, for it seems to me your instruments *are becoming better every year.*

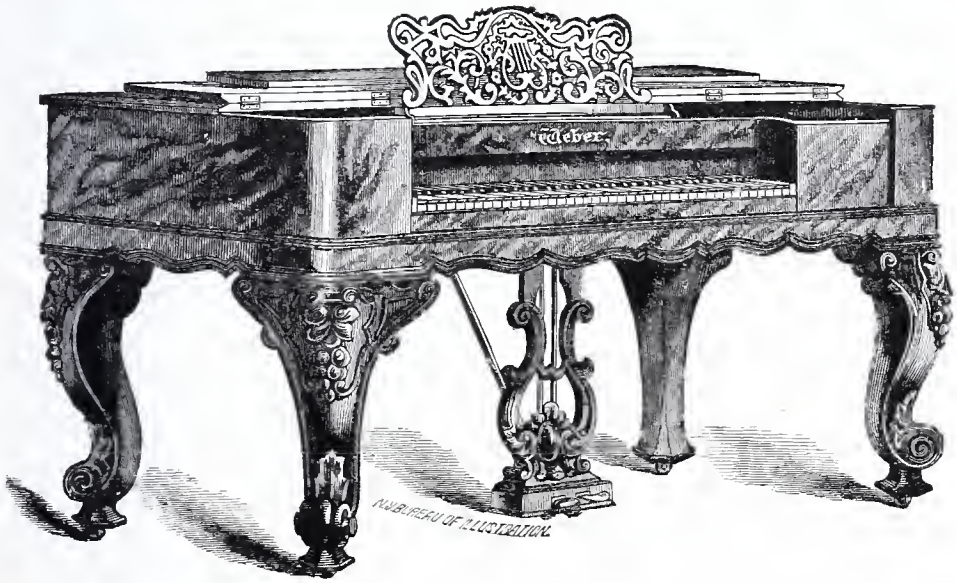
Very truly yours,

CLARA LOUISE KELLOGG.



Style 1. 7 Octaves.

Rosewood case, large front round corners, moulding on plinth, carved legs and lyre, - - - - - - - - - - $650



Style 2. 7 Octaves.

Rosewood case, large front round corners, moulding on plinth, and *serpentine moulding* on bottom of plinth, carved legs and lyre, - - $675

ALBANI.

MONDAY, February 15, 1875.

MR. WEBER.

Dear Sir:

I should be happy to see you, if convenient, as on Wednesday I leave for England—recalled suddenly by Mr. Gye—needless to say how regretfully, after so many pleasant evenings in America.

I used your splendid Pianos here and about the Provinces, and have been *thoroughly satisfied* with them.

They deservedly merit the high distinction they have obtained.

With many sincere thanks, believe me,

Yours sincerely,

EMMA ALBANI.

LUCCA.

NEW YORK, Nov. 26, 1873.

DEAR MR. WEBER:

Let me kindly thank you for the Upright Piano which I used all summer in Kingston, and before that in the city, since my arrival in America. *Your Upright Pianos are extraordinary instruments.* They have an astonishing fullness and wealth of tone, which adapts them excellently well to the voice. The action I find charming, and this one surprised me by hardly ever needing the tuner. Your instruments fully deserve the great success which they have attained.

PAULINE LUCCA.

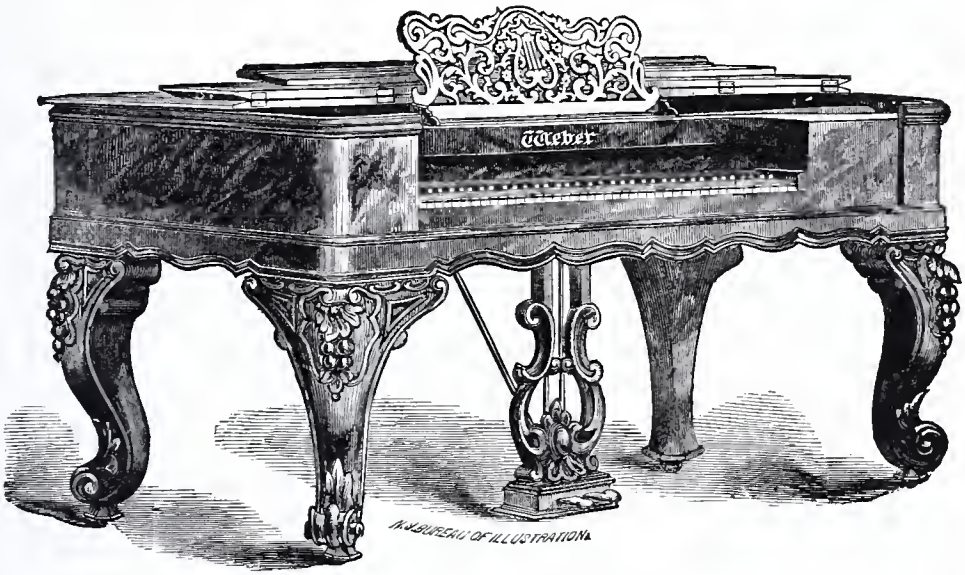
PATTI.

CLARENDON HOTEL, April 3, 1873.

ALBERT WEBER, ESQ.:

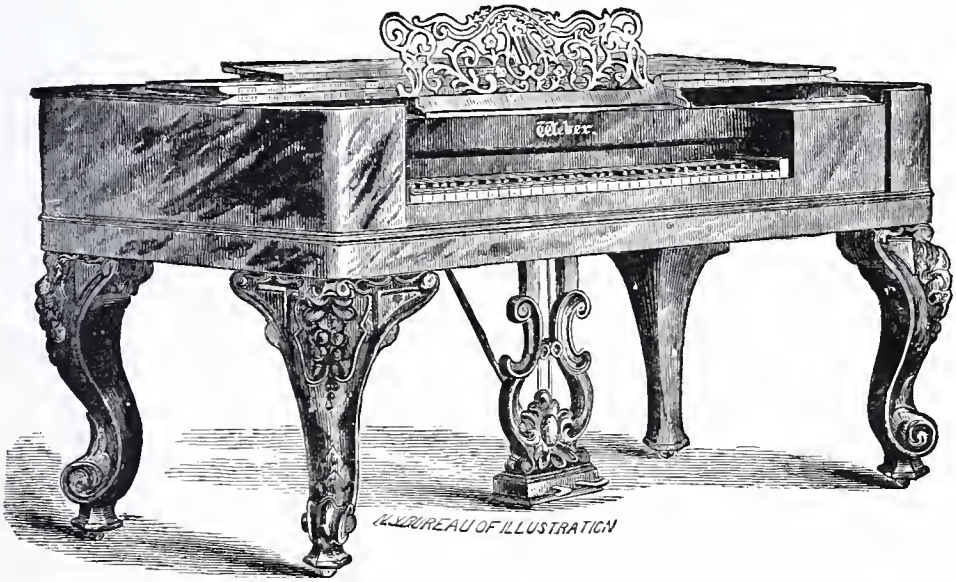
I must thank you for the very excellent instrument which accompanied us through our late concert tour. Exposed to an unusually severe winter and extraordinary change of temperature, still your Piano was ever ready, and caused myself and the troupe continued pleasure. *The durability and extraordinary power of the Weber Piano, allied to such a lovely quality,* astonishes us, and will ever prove a theme of wonder to all of us. In the numerous concert tours with which I have been associated, I have used the pianos of every celebrated maker, but give *yours the preference over all.* Accept my best wishes.

CARLOTTA PATTI.



Style 3. 7 Octaves.

Rosewood case, large front round corners, moulding on plinth, *serpentine* moulding on bottom of plinth, large O. G. moulding on top of rim, carved legs and lyre, - - - - - - $700



Style 4. 7⅓ Octaves.

Rosewood case, *four* large round corners, moulding on plinth, carved legs and lyre, - - - - - - - - - - - - $725

STRAUSS.

NEW YORK, July 12, 1872.

MY DEAR MR. WEBER:

The beautiful Upright Piano you were kind enough to send me to my room during my stay in your city has astonished me beyond measure. *The fullness of its tone, its thorough musical quality, so even throughout, and the easiness and the compactness of its touch I have never before met.* How so small an instrument can contain a perfect orchestra, surprises me. The Grand Piano used at the Academy at my concerts, only heightens my opinion of your work. I assure you *that I have never yet seen any pianos which equal yours.* My heartiest wishes for your health and success.

JOHANN STRAUSS.

MURSKA.

NEW YORK, Nov. 15, 1873.

DEAR MR. WEBER:

The fame which the Weber Piano has amongst European artists led me to expect much, but *your instruments surpass that expectation.* Such a pure, sympathetic, musical quality of tone, so much *in accord with the voice,* I did not hope for. Your cases are most elegant, and the touch pleasant and agreeable. I am not paying you too high a compliment when I rank *you as the foremost manufacturer of the day.*

ILMA DE MURSKA.

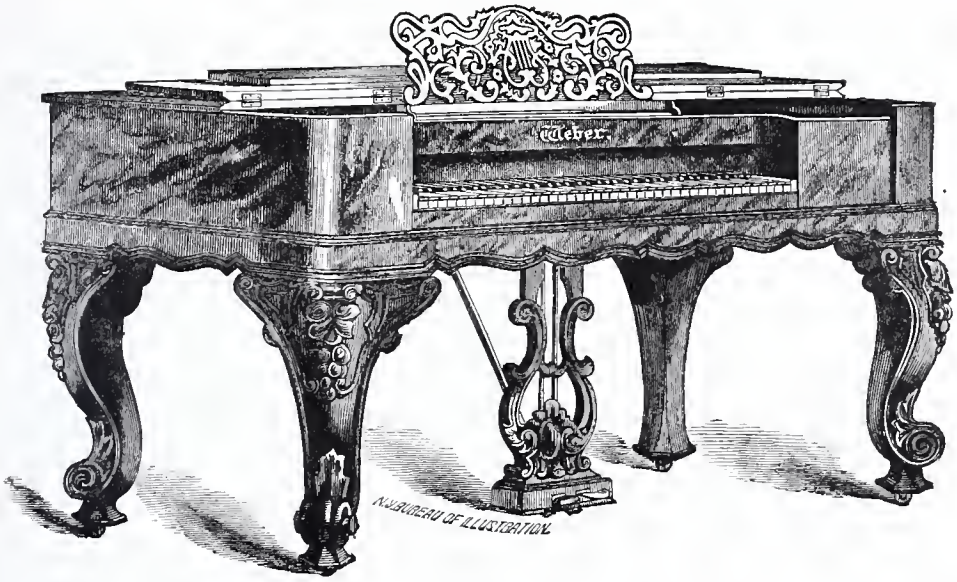
GODDARD.

BREVOORT HOUSE, July 23, 1872.

MY DEAR MR. WEBER:

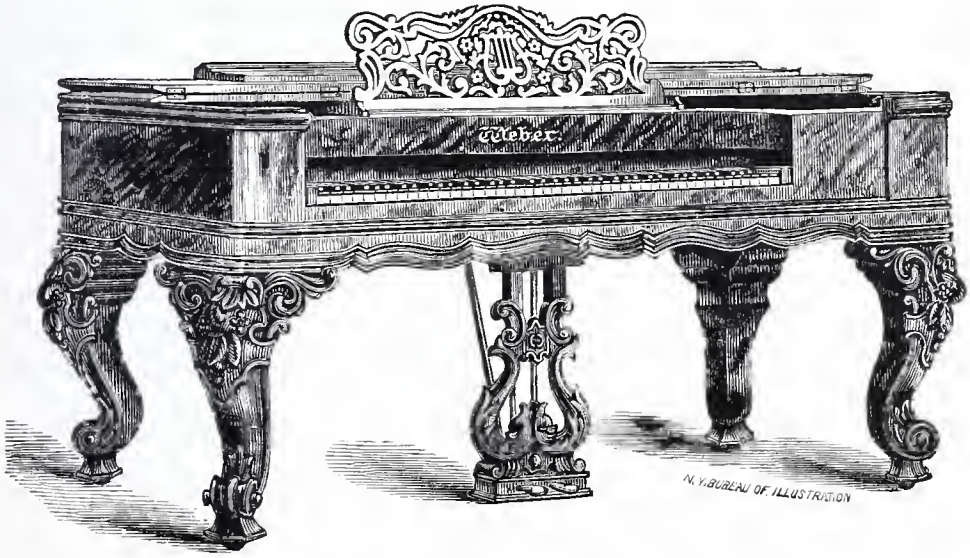
On the eve of my departure for Europe, I must say that the Upright Piano, which I used at my room, as also the Grand Pianos, which I have seen of your make, have *no superior anywhere, and I certainly have not seen any instruments in America which approach them even.* The tone is so very pure and sympathetic, yet powerful, while the touch is so elastic, that an artist is involuntarily drawn to them. I hope ere long to return to America, and have the pleasure of playing them throughout the country.

ARABELLA GODDARD.



Style 5. 7⅓ Octaves.

Rosewood case, *four large*, round corners, moulding on plinth serpentine moulding on bottom of plinth, carved legs and lyre, ... $775



Style 6. 7⅓ Octaves.

Four large round corners, extra moulding on plinth, heavy serpentine moulding on bottom, large O. G. moulding on rim, extra carved legs and lyre, ... $900

ITALIAN OPERA COMPANY.

ITALIAN OPERA COMPANY OF 1873–74, NEW YORK, Dec. 6, 1873.

MR. WEBER:

The artists of the Strakosch Italian Opera Company of 1873–74 feel it a duty and a pleasure to thank you for the Pianos for their public and private use, and to express their unqualified admiration of their *superiority* in every respect. The tone of your instruments is so pure and prolonged, and of such inexhaustible depth, that they sustain the voice in a wonderful degree; the action is elastic, they are built so strong and firm, and stand in tune so remarkably well, that we readily accord the Weber Pianos the title of the instruments *par excellence*. We feel that every one is fortunate who owns a Weber Piano, and can honestly say that we not only *commend* them in the highest terms, but consider them the *best Pianos in the world.*

OCTAVA TORRIANI,
ALICE MARESI,
VICTOR CAPOUL,
GUISEPPE DEL PUENTE,
E. MUZIO, *Conductor*,
ANNIE LOUISE CARY,
ITALO CAMPANINI,
VICTOR MAUREL,
ROMANO NANNETTI,
S. BEHRENS, *Conductor*.

CARRENO.

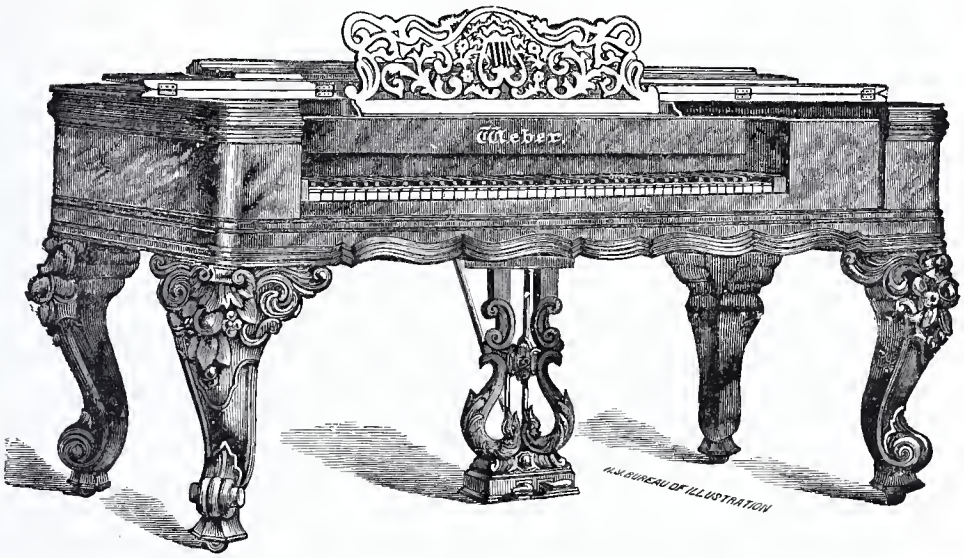
NEW YORK, May 16, 1873.

DEAR MR. WEBER:

My use of the Weber Pianos at over one hundred concerts with the Patti and Mario troupe assures you how highly I esteem them, and is really the highest compliment I can pay them. *I am not greatly surprised at the fact that every great artist prefers them*, for they are truly noble instruments in tone, having a touch which meets every requirement of the most exacting artists, and their endurance and keeping in tone has often surprised me.

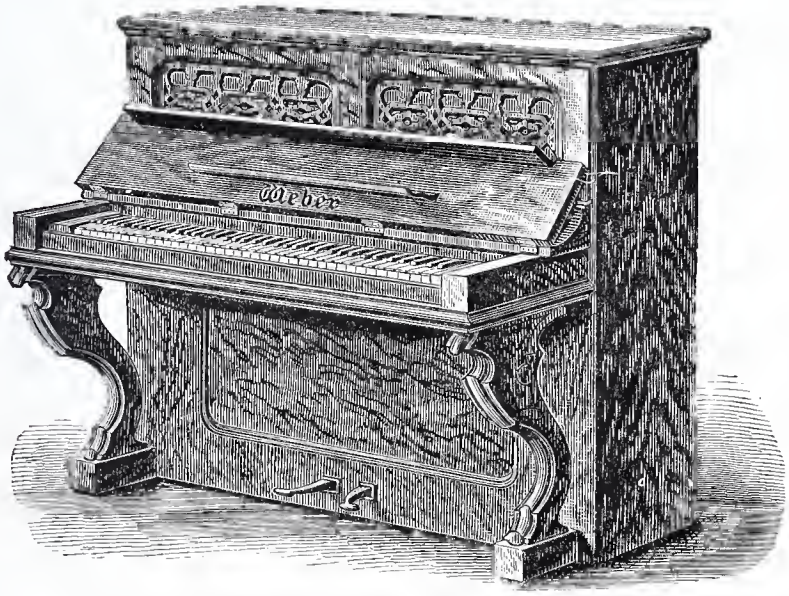
Believe me, dear Mr. Weber, yours truly,

TERESA CARRENO.



Style 7. 7⅓ Octaves.

SQUARE GRAND, THREE STRINGS, four large round corners, magnificent case, extra moulding on plinth, special moulding on top of rim, extra heavy serpentine moulding on bottom, extra rich carved legs and lyre, ... $1,000



Style 1. 7 Octaves. Rosewood Upright or Boudoir Piano.

Overstrung scale, three strings, patent action. Height 4 ft. 1¼ in. $650.

This Piano may be had in finely figured Black Walnut case at same price.

WEHLI.

NEW YORK, May 25, 1871.

MR. WEBER:

Before leaving London, *Madame Parepa* drew my attention to your Pianos, which were unknown to me at the time. Permit me now to congratulate you upon the success of your instruments, which you kindly placed at the disposal of Miss Kellogg during her concert tour. They have been admired by the public. The press throughout the United States has unanimously pronounced them the finest Pianos in the United States. *I fully endorse that opinion; for perfect action, pure, brilliant and powerful tone and durability*, they have *no* rival anywhere.

Believe me, yours very truly,

JAMES M. WEHLI.

MILLS.

NEW YORK, June 24, 1874.

Among the many excellent Piano-Fortes made in this city, the WEBER Piano ranks foremost. The manufacturer, being a musician and a practical workman of great experience, has succeeded in making a Piano which, for richness and brilliancy of tone, as well as for thorough workmanship, cannot possibly be surpassed.

S. B. MILLS.

PATTISON.

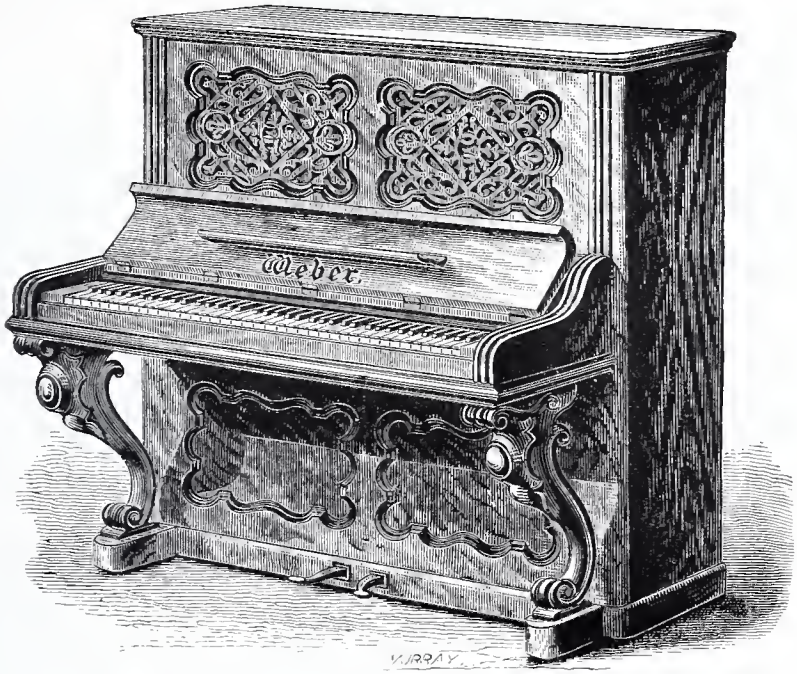
NEW-YORK, May 2, 1876.

MR. ALBERT WEBER:

Dear Sir:

I am happy to congratulate you upon the wonderful progress which your genius and enterprise have made in the art of Piano making. The very great improvements which you have introduced have so perfected the action and tone of this noble instrument, as to afford facilities hitherto unknown to all who use it. After an experience extending over many years in Europe and America, in the concert-room and in private, during which I have used your Pianos, and in the performance of the works of the old masters as well as those of the modern and romantic school, I have selected the *Weber* Piano as the one with which can be produced the most beautiful, no less the most *artistic*, results with the least effort and practice.

J. N. PATTISON.



Style 2. 7 Octaves. Rosewood Upright or Boudoir Piano.

Overstrung scale, three strings, patent action. Height 4 ft. 7 in. $800.

Style 3. 7⅓ Octaves, Rosewood Upright or Boudoir Piano.

Extra handsome case, overstrung scales, three strings, patent action.
Height, 4 feet 8 inches, ... $900

CONSERVATORY.

New York and Brooklyn Conservatory of Music.

BROOKLYN, April 18, 1874.

After using eighteen of the WEBER Pianos in our Conservatory over seven years I can say that I have been much gratified by the universal approval of our selection from teachers and scholars, who all agree with me that no other Piano could have proved so satisfactory for our use, and that it is the only known Piano which combines all the qualities of a perfect Piano, viz., power, sweetness, brilliancy, and perfect equality of tone, elasticity of touch, and great durability.

HENRY MOLLENHAUER,

Musical Director.

U. S. CONSULATE IN ASIA.

U. S. CONSULATE, BEYROUT, SYRIA, February 10, 1874.

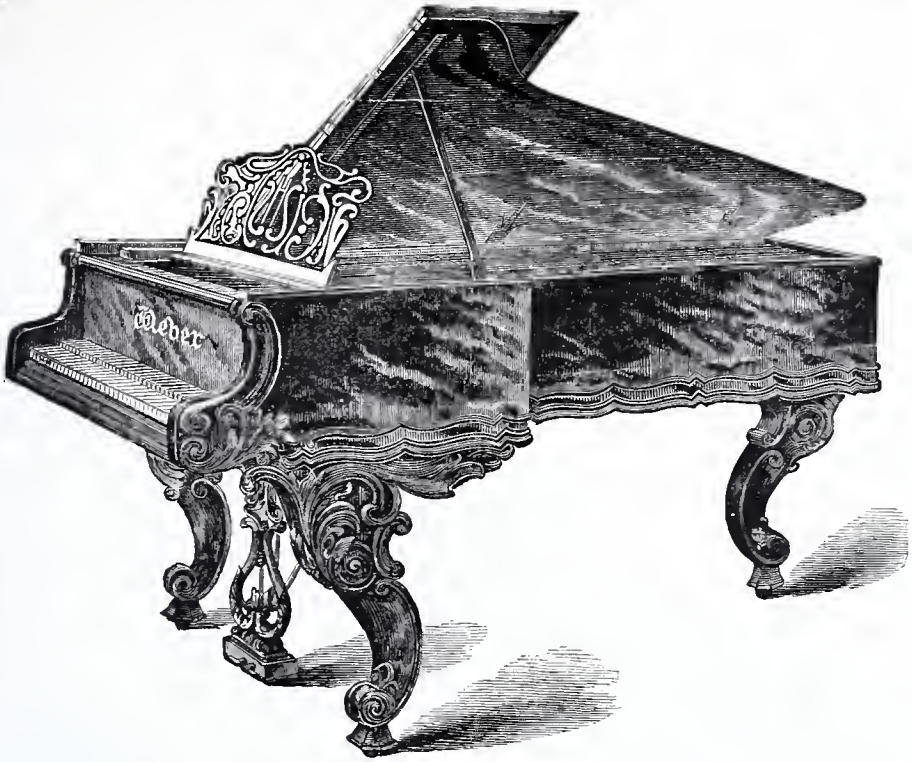
MR. A. WEBER:

You will doubtless be glad to hear how well your Piano has stood the Syrian climate. This instrument, which was bought of you by my father, the Rev. Van Dyck, in the spring of 1867, has been nigh on seven years in Beyrout, and has withstood the trying changes of damp winters and hot dry summers *perfectly;* indeed, it is just as good to-day as when my sister first tried it in your rooms, which is saying a great deal, for I am not aware that any other Piano, *American* or European, has ever held out so long a time in this part of the world. I take great pleasure in thus communicating to you my father's and my sister's perfect satisfaction with their bargain.

I subscribe myself,

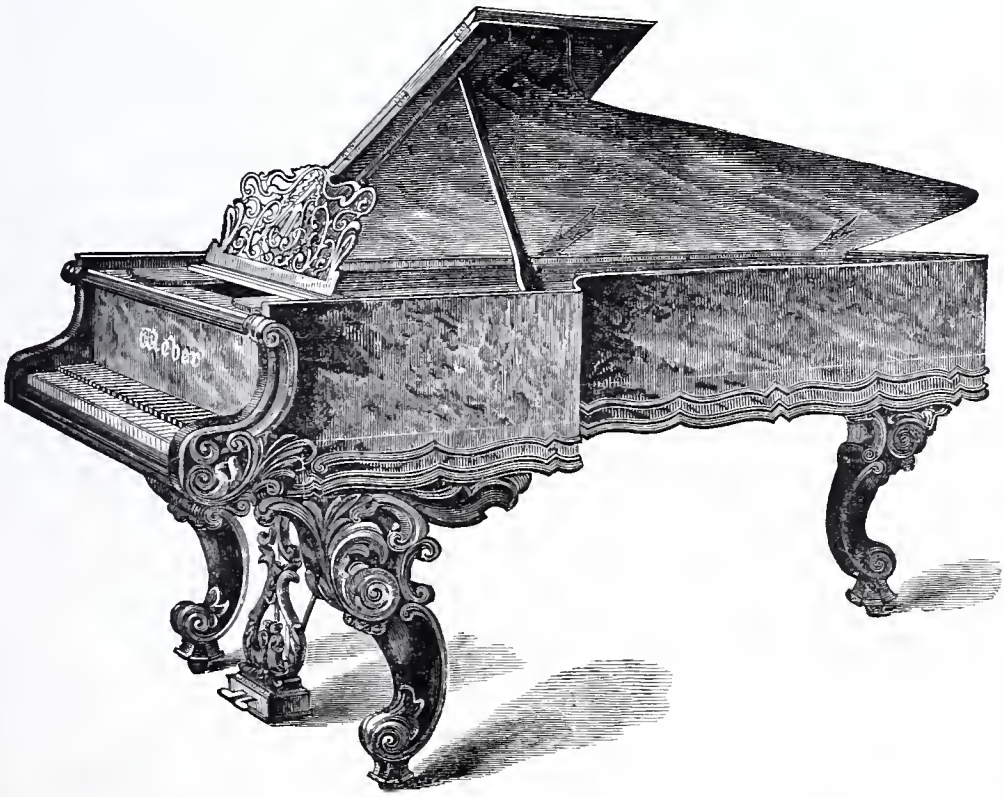
Yours respectfully,

ED. A. VAN DYCK.



STYLE 1. 7⅓-OCTAVE ROSEWOOD PARLOR GRAND.

Rich Serpentine Moulding on Bottom, Carved Legs, and Lyre, Patent Repeating Action. Length, 7 feet 3 inches. $1,200.



STYLE 2. 7⅓-OCT. ROSEWOOD LARGE CONCERT GRAND.

Rich Serpentine Mouldings on Bottom, Rich Carved Legs, and Lyre, Patent Repeating Action. Length, 8 feet 6 inches. $1,400.

ACADEMY OF MOUNT ST. VINCENT.

ACADEMY, MT. ST. VINCENT, N. Y.

We have used Mr. A. WEBER's Pianos in this institution for several years, and feel pleasure in recommending them for their fine tone and durability. The cases of those we ordered are plain and strong, suited to our purpose, and giving entire satisfaction in every respect.

SR. MARY ANGELA HUGHES,

Superioress.

SIMILAR TESTIMONIALS, which space will not permit adding, have also been received from

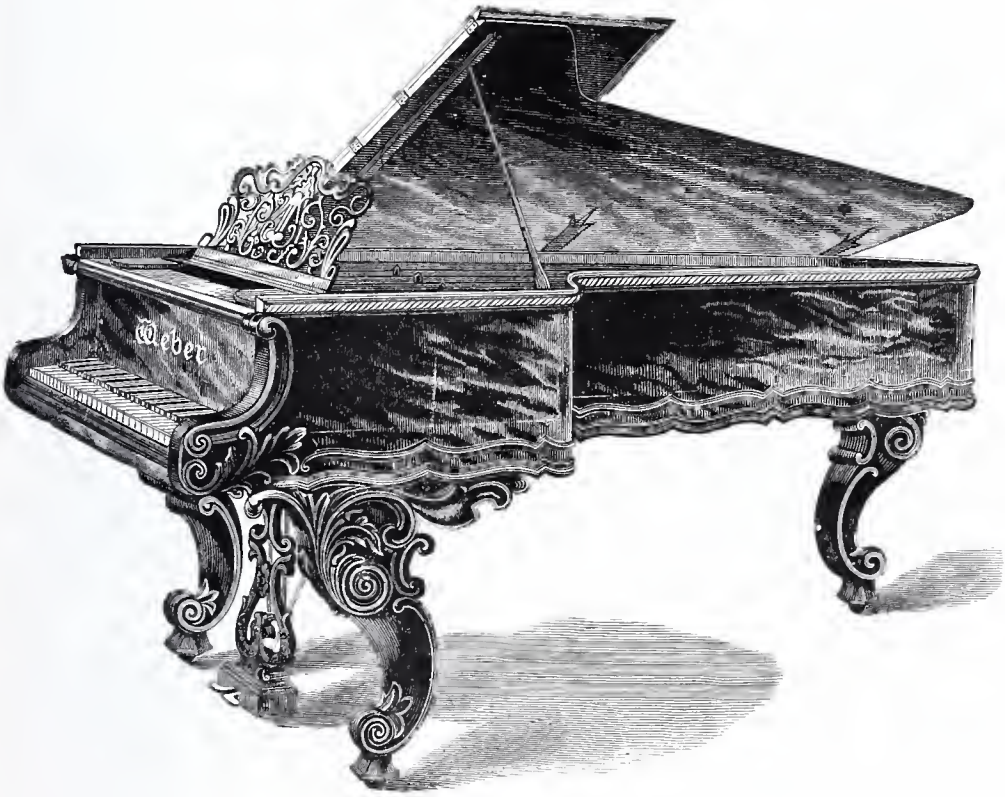
Mrs. Charles Moulton,	Mad. Clara Brinkerhoff,	Miss Alide Topp,
Mad. Camila Urso,	Mad. Anna Bishop,	Mrs. Van Zandt,
Miss Rose Hersee,	Pauline Cannisa,	Miss Ridgeway,
Mrs. Zelda Seguin,	Miss Drasdil,	Miss Kate Morensi,
Mrs. Florence Knox (*née* Rice),	Mad. Clara Perl,	Miss Henrietta Markstein,
Sig. Mario,	Mr. Charles Santley,	Sig. Brignoli,
J. N. Pattison,	Alfred H. Pease,	William Mason,
Sig. Agramonte,	Sig. Ronconi,	Sig. Sauret,
Edward Mollenhauer.	M. Arbuckle,	Louis Schreiber,
W. K. Bassford,	Otto Singer,	Robert Elder,
Sig. Ferranti,	William Castle,	George W. Colby,
J. R. Thomas,	Lindsay Sloper,	George W. Morgan,

and almost every musician of note in the United States and Europe.

Grand, Square and Upright Piano-fortes made to Order

TO SUIT ANY STYLE OF FURNITURE.

EVERY PIANO-FORTE IS WARRANTED FOR FIVE YEARS.



Style 3.—7⅓ Oct., Rosewood, large Concert Grand Piano.

Rich Serpentine Mouldings on Body of Case, very rich Carved Legs and Lyre, Patent Repeating Action. Length, 8 feet 6 inches, . . $1,600

Extracts from the Leading Newspapers.

The New York Herald.

The tones of a WEBER Piano possess an organ degree of power, besides intense brilliancy.

New York Tribune.

The WEBER Piano-fortes are most excellent instruments, pure and rich in quality, with much power and brilliancy. They can *hardly* be said *to have a rival*, it is therefore fitting they should be quartered in a brown-stone palace.

New York World.

It is not an uninteresting fact that Mr. WEBER is the most *practical of mechanics* who has won his way within a few years to the front ranks of our city artisans. His beautiful establishment on Fifth Avenue tells its own story of thrift in the man and *excellence* in his work.

New York Times.

The warerooms of the WEBER Piano-fortes are literally the most spacious, beautiful and convenient in the country, and expressly constructed for the sale of the instrument, to the construction and perfection of which Mr. ALBERT WEBER, a *practical musician and workman*, devotes an ability and personal care entitling his pianos to the first rank.

Evening Post.

The pure quality and volume of tone, and workmanship of the WEBER Piano-fortes, are justly commended by all *the first artists* of this country. Mr. WEBER, who is himself an *accomplished musician*, gives his personal attention to the manufacture of his instruments, and has introduced many improvements, suggested by his own experience and the advance of musical knowledge.

New York Evening Express.

A special merit in the WEBER Pianos is the singular quality of tone which lends to them an inestimable charm. Their touch is exceedingly easy and pleasant, and under the *fingering of an accomplished master, like the manufacturer himself*, their various points of excellence, their brilliancy and delicacy, and rich volume of tone is superbly brought out. It seems impossible to us for any one to make an instrument nearer perfection.

New York Weekly Review.

WEBER'S Pianos speak for themselves. *They are unsurpassed.* If artists like Parepa-Rosa, Kellogg, Topp, Mills, Pattison, Sanderson, Berge, Bristow, Pease, Haner, and many others, endorse them publicly and privately, and give them their sanction by using them in their concerts, a discussion upon their merits seems almost needless.

New York Independent.

The WEBER Piano-fortes have obtained so high a reputation in the musical world, that almost all our first artists unite in calling them the *best* Pianos of the present day, a fact which is fully proved by their being selected in preference to all others by the Conservatory of New York. They are most elegant instruments, having a pure, sweet tone, full of brilliancy and fire; immense power, capable of filling the largest hall; most agreeable touch; and, being made with a view to durability and standing in tune, they have become the favorite instruments of the art-loving public.

The Season.

We have carefully and critically examined the WEBER GRAND, and have come to the conclusion, based upon a life's experience with almost every kind of Piano made in this country, that for sympathetic singing, quality of tone, homogenity of scale both in tone and power, evenness and delicacy of touch, promptness of the repeating action, it has *never yet been surpassed*, and do not now wonder at their being so enthusiastically endorsed by such eminent artists as Clara Louise Kellogg, Parepa-Rosa, Alide Topp, S. B. Mills, Wm. Mason and Harry Sanderson.

"The WEBER Piano sounds and peals like a brilliant little Orchestra, full of admirable power and silvery clearness."—*Watson's Art Journal.*

"The clear, ringing tone of WEBER's Pianos is unusually fine and brilliant."—*N. Y. Telegram.*

"The WEBER Piano-fortes are justly ranked with the best in the country."—*Boston Traveller.*

"The WEBER Pianos are in every way worthy their high and constantly-increasing reputation."—*Boston Post.*

"Merit and work has placed WEBER among the first of Piano manufacturers."—*N. Y. Jewish Messenger.*

"The WEBER Pianos are in all respects fine instruments; every one is enthusiastic in their praise."—*Brooklyn Union.*

"WEBER's success is in having produced a Piano *superior to all others.*"—*Metropolitan Record.*

"The WEBER GRAND Pianos *beat the world*, and excite the liveliest interest in musical circles."—*Orpheonist.*

"The WEBER Piano possesses rare qualities which render it as *nearly perfect as any instrument* can be."—*Boston Evening Express.*

"The WEBER Piano is tender, sympathetic, brilliant, powerful, all in one."—*Church Union, N. Y.*

"With their great durability and their unrivalled excellence, the WEBER is now *the Piano of America.*"—*Newburg Journal.*

"The splendid Pianos made by WEBER are universally acknowledged the best ever made."—*Commercial, Albany.*

"For fineness of tone, clearness and power, no Piano manufactured *can excel the Weber.*"—*Davenport Democrat.*

"The deep resonance, full of sweetness, brilliancy and power, makes WEBER's Pianos the finest in the world."—*New Haven Journal.*

"The tone of the WEBER GRAND is strong, clear and brilliant, yet sweet and delicate, and has *never been surpassed.*"—*Cincinnati Gazette.*

"The grandeur of a WEBER Piano—its volume of sound, its depth and clearness are marvellous."—*Easton Express.*

"The most celebrated artists of Europe and America pronounce WEBER's Pianos *the most perfect ever made.*"—*Brooklyn Times.*